

LA TERRE PROMISE

ORATORIO EN 3 PARTIES

J. MASSENET.

PREMIÈRE PARTIE.

MOAB (L'ALLIANCE).

*« Gardez les préceptes du Seigneur
« afin que vous possédiez cet excellent pays
« où vous entrerez, ainsi que Dieu l'a juré
« à vos pères. »*

(DEUTÉRONOME.)

Assez lent, soutenu. 63 = ♩

PIANO.

Harp

8^e basso.

M. D.

First system of piano accompaniment. Treble clef staff contains a melodic line with a *p* dynamic marking. Bass clef staff contains a bass line with a *M.C.* marking and a *p* dynamic marking. The system is bracketed together.

Second system of piano accompaniment. Treble clef staff continues the melodic line. Bass clef staff continues the bass line. The system is bracketed together.

Third system of piano accompaniment. Treble clef staff features chords with dynamic markings *f* and *p*. Bass clef staff continues the bass line. The system is bracketed together.

LA VOIX. (BARYTON SOLO)

Vocal line for baritone solo. The first staff contains the lyrics: "Les Is-ra-é-li-tes é-tant au de-ça du Jour." The melody is written in a bass clef.

Piano accompaniment for the first vocal line. Treble and bass staves provide harmonic support for the vocal melody.

Vocal line for baritone solo. The second staff contains the lyrics: "-dain, dans le pa-ys de Mo-ab,". The melody continues in the bass clef.

Piano accompaniment for the second vocal line. Treble and bass staves provide harmonic support. A *cresc.* marking is present in the bass clef staff.

1^a V. *pp* Mo - i - se fit ve - nir tout le peu - ple, le

1^a V. peu - - - ple d'Is - ra - ël et lui

1^a V. dit: Le Sei.

1^a V. -gneur, No - tre Dieu, a fait al - li - ance a - vec nous à Ho - reb. _____

Il n'a par...

Si basso...

lé face à fa - ce, sur la monta - gne du milieu du

feu.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Nous a - vons entendu sa voix

Nous a - vons entendu sa voix

Nous a - vons entendu sa voix

Nous a - vons entendu sa voix

ff

V. Je fus a_lors

S. du mi_lieu du feu. _____

C. du mi_lieu du feu. _____

T. du mi_lieu du feu. _____

B. du mi_lieu du feu. _____

la V. le Mé - di - a - teur, _____ en - tre le Sei - gneur _____

la V. et _____ vous, _____ pour

8^e basso. - - - -

la V. vous an - noncer les pa - ro - les qu'il é - cri -

la V. - vit sur deux ta - bles de pier -

la V. - re.

SOPRANI.
Nous a - vons entendu la voix de Dieu du mi - lieu du

CONTRALTI.
Nous a - vons entendu la voix de

TÉNORS.

BASSES.

S. feu, la voix de Dieu du milieu du
 C. Dieu du mi lieu du feu, du milieu du
 T. Nous a vous entendu la voix de Dieu du milieu du
 B. Nous a vous entendu la voix de

Detailed description: This system contains the first four staves of the musical score. The vocal parts (Soprano, Contralto, Tenor, Bass) are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "feu, la voix de Dieu du milieu du" for Soprano and Contralto; "Dieu du mi lieu du feu, du milieu du" for Tenor; and "Nous a vous entendu la voix de Dieu du milieu du" for Tenor and Bass.

S. feu. Nous a vous vu sa Gran -
 C. feu. Nous a vous vu sa Gran -
 T. feu. Nous a vous vu sa Gran -
 B. Dieu. Nous a vous vu sa Gran -

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics: "feu. Nous a vous vu sa Gran -" for Soprano, Contralto, and Tenor; and "Dieu. Nous a vous vu sa Gran -" for Bass. The piano accompaniment includes a prominent sixteenth-note figure in the right hand and a bass line with a "6" marking. The lyrics are: "feu. Nous a vous vu sa Gran -" for Soprano, Contralto, and Tenor; and "Dieu. Nous a vous vu sa Gran -" for Bass.

S. *leur, sa Gran - deur et sa Ma - jes -*

C. *leur, sa Gran - deur et sa Ma - jes -*

T. *leur, sa Gran - deur et sa Ma - jes -*

B. *leur, sa Gran - deur et sa Ma - jes -*

S. *-té! Nous a - vons entendu sa voix*

C. *-té! Nous a - vons entendu sa voix*

T. *-té! Nous a - vons entendu sa voix*

B. *-té! Nous a - vons entendu sa voix*

S. du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

C. du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

T. du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

B. du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

S. *pp* *rall.* vu sa Grandeur, _____ et sa Ma - jes - té. _____

C. *pp* vu sa Grandeur, _____ et sa Ma - jes - té. _____

T. *pp* vu sa Grandeur, _____ et sa Ma - jes - té. _____

B. *pp* vu sa Grandeur, _____ et sa Ma - jes - té. _____

Assez lent, soutenu. 54 = ♩.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic. The left hand provides a harmonic accompaniment with dotted half notes and quarter notes, also marked *mf*. The key signature has one flat and the time signature is 4/8.

LA VOIX.

Second system. The vocal line (LA VOIX) begins with a rest followed by a phrase starting with *f* dynamics. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. The lyrics "E - cou -" are written below the vocal line.

Third system. The vocal line continues with the lyrics "-tez, _____" and "é - cou - tez, ls - ra -". The piano accompaniment features a *p* dynamic and includes a series of chords in the right hand. The lyrics are written below the vocal line.

Fourth system. The vocal line continues with the lyrics "_____ _ël: _____" and "Vous". The piano accompaniment continues with the established harmonic and melodic patterns. The lyrics are written below the vocal line.

la V. pas - se - rez le Jourdain,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G2, followed by quarter notes F2, E2, D2, and C2, then a half note B1. A slur covers the final two notes, B1 and C2, with a fermata above the C2. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line in the left hand and chords in the right hand. A slur covers the first two measures of the piano part.

la V. pour vous ren - dre maî - tre de ces na - ti - ons plus nom -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G2, followed by quarter notes F2, E2, D2, and C2, then a half note B1. A slur covers the final two notes, B1 and C2, with a fermata above the C2. The piano accompaniment continues with the same eighth-note bass line and chords. A slur covers the first two measures of the piano part.

la V. - breu - ses et plus puis - san - - tes que vous, plus nom -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note G2, followed by quarter notes F2, E2, D2, and C2, then a half note B1. A slur covers the final two notes, B1 and C2, with a fermata above the C2. The piano accompaniment continues with the same eighth-note bass line and chords. A slur covers the first two measures of the piano part. Dynamics markings include *p* (piano) and *sf* (sforzando).

la V. - breu - ses et plus puis - san - - tes que vous.

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a half note G2, followed by quarter notes F2, E2, D2, and C2, then a half note B1. A slur covers the final two notes, B1 and C2, with a fermata above the C2. The piano accompaniment continues with the same eighth-note bass line and chords. A slur covers the first two measures of the piano part. Dynamics markings include *p* (piano) and *sf* (sforzando).

V. *Met - tez -*

p

V. *più f*

vous en chemin, — al - lez dans le pa - ys de

più f

V. *Cha - na - an, — jusqu'au grand fleu - ve de l'Eu -*

sf

V. *- phra - - - - te, c'est la Ter - - re Pro -*

sf

In V. *p.*
 - mi - - - se - - - - - à nos pè - - res,

cresc.

In V.
 A - bra - ham, - - - - - I - sa - ac - - - et Ja - cob.

In V.
 Bientôt vous pas - se - rez le Jour -

In V. *più f.*
 - dain, - - - - - et se - rez maî - - tres de ces

cresc.

In V. vil - les dont les mu - rail - les se dres - sent jus - qu'au ciel.

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note 'vil' followed by eighth notes for 'les dont les mu - rail - les se dres - sent jus - qu'au ciel.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

In V. C'est la Ter - re - - re - - Pro - mi - - -

The second system continues the vocal line with 'C'est la Ter - re - - re - - Pro - mi - - -'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

In V. - se! Al - lez! al -

The third system features the vocal line with '- se! Al - lez! al -'. The piano accompaniment includes a 'rit.' (ritardando) marking at the beginning of the system, indicating a gradual deceleration.

In V. - lez! met - tez - vous en - che - - -

The fourth system concludes the vocal line with '- lez! met - tez - vous en - che - - -'. The piano accompaniment includes a 'rall.' (rallentando) marking and a 'piu f' (pianissimo) dynamic marking. The system ends with a double bar line.

la V.

min!

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Le Seigneur passera _____ Lui-

Le Seigneur passera _____ Lui-

Le Seigneur passera _____ Lui-

Le Seigneur passera _____ Lui-

Le Seigneur passera _____ Lui-

Animé. (avec ardeur).

S.

C.

T.

B.

même devant nous, comme un feu _____ dévorant, _____ comme un feu _____ consumant. _____

même devant nous, comme un feu _____ dévorant, _____ comme un feu _____ consumant. _____

même devant nous, comme un feu _____ dévorant, _____ comme un feu _____ consumant. _____

même devant nous, comme un feu _____ dévorant, _____ comme un feu _____ consumant. _____

S. *f* > > > >
 Le Seigneur passera —

C. *f* > > > >
 Le Seigneur passera —

T. *f* > > > >
 Le Seigneur passera —

B. *f* > > > >
 Le Seigneur passera —

S. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

C. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

T. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

B. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

S. *De . vant nous!*

C. *De . vant nous!*

T. *De . vant nous!*

B. *De . vant nous!*

S. *Et lorsque nous se . rons en la Ter re Pro .*

C. *Et lorsque nous se . rons en la Ter re Pro .*

T. *Et lorsque nous se . rons en la Ter re Pro .*

B. *Et lorsque nous se . rons en la Ter re Pro .*

S. *mi - se, Là, nous é - lè - ve - rons*

C. *de grandes pierres, puis un im - mense au - tel sur*

T. *pier - res, puis un im - mense au - tel sur le mont Hé -*

B. *Là nous é - lè - ve - rons un im - men - - - - - se au -*

S. *un au - tel sur le mont Hé - bal.*

C. *le mont Hé - bal, sur le mont Hé - bal.*

T. *- bal, sur le mont Hé - bal, sur le mont Hé - bal.*

B. *- tel sur le mont Hé - bal, sur le mont Hé - bal.*

S.
C.
T.
B.

Sur cet im_mense au - tel, _____ sur cet

Sur cet im_mense au - tel, _____ sur cet

Sur cet im_mense au - tel, _____ sur cet

Sur cet im_mense au - tel, _____ sur cet

S.
C.
T.
B.

im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

S. *ff*
_ caus - - - - - tes au Seigneur, No - - tre Dieu!

C. *ff*
_ caus - - - - - tes au Seigneur, No - - tre Dieu!

T. *ff*
_ caus - - - - - tes au Seigneur, No - - tre Dieu!

B. *ff*
_ caus - - - - - tes au Seigneur, No - - tre Dieu!



S. *f*
En la Ter - - - - - re Pro -

C. *f*

T. *f*

B. *f*
En la Ter - - - - - re Pro -



S. - mi - - - - se.

C. En la Ter - - - -

T. En la Ter - - - -

B. - mi - - - - se.

S. Le Seigneur passe_ra

C. - - re Pro - mi - - - - se. Le Seigneur passe_ra

T. - - re Pro - mi - - - - se. Le Seigneur passe_ra

B. Le Seigneur passe_ra

S. *p*
comme un feu — dévorant, — Lui — mê . . .

C. *p*
comme un feu — dévorant, — Lui — mê . . .

T. *p*
comme un feu — dévorant, — Lui — mê . . .

B. *p*
comme un feu — dévorant, — Lui — mê . . .

S. — me — de . . . vant — nous! —

C. — me — de . . . vant — nous! —

T. — me — de . . . vant — nous! —

B. — me — de . . . vant — nous! —

S. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

C. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

T. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

B. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

S. *p* tous — les — peu - - - ples — im - - -

C. *p* tous — les — peu - - - ples — im - - -

T. *p* tous — les — peu - - - ples — im - - -

B. *p* tous — les — peu - - - ples — im - - -

S.
- pi - - - es. Se - lon qu'il l'a promis, le Seigneur.

C.
- pi - - - es. Se - lon qu'il l'a promis, le Seigneur.

T.
- pi - - - es. Se - lon qu'il l'a promis, le Seigneur.

B.
- pi - - - es. Se - lon qu'il l'a promis, le Seigneur.

The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings such as *ff* and *f*.

S.
frappe - ra! Il frap - - - pe - - -

C.
frappe - ra! Il frap - - - pe - - -

T.
frappe - ra! Il frap - - - pe - - -

B.
frappe - ra! Il frap - - - pe - - -

The piano accompaniment continues with chords and melodic fragments, maintaining the dynamic intensity.

S. *mf* - ra! Par ser -

C. *mf* - ra! Par ser -

T. *mf* - ra! Par ser -

B. *mf* - ra! Par ser -

f *mf*

S. *f* *mf* *f* - ment il l'a pro - mis. Par ser - ment à nos

C. *f* *mf* *f* - ment il l'a pro - mis. Par ser - ment à nos

T. *f* *mf* *f* - ment il l'a pro - mis. Par ser - ment à nos

B. *f* *mf* *f* - ment il l'a pro - mis. Par ser - ment à nos

f *mf*

S. *pè - - - - - res, A. bra - ham,*

C. *pè - - - - - res, A. bra - ham,*

T. *pè - - - - - res, A. bra - ham,*

B. *pè - - - - - res, A. bra - ham,*



S. *I - sa - - ac,*

C. *I - sa - - ac,*

T. *I - sa - - ac,*

B. *I - sa - - ac,*



S.
et Ja - cob, _____ Le Sei -

C.
et Ja - cob, _____ Le Sei -

T.
et Ja - cob, _____ Le Sei -

B.
et Ja - cob, _____ Le Sei -

S.
-gneur _____ l'a _____ pro - - - mis. _____

C.
-gneur _____ l'a _____ pro - - - mis. _____

T.
-gneur _____ l'a _____ pro - - - mis. _____

B.
-gneur _____ l'a _____ pro - - - mis. _____

S. *ff* Sur un im_mense au . . . tel _____

C. *ff* Sur un im_mense au . . . tel _____

T. *ff* Sur un im_mense au . . . tel _____

B. *ff* Sur un im_mense au . . . tel _____

The piano accompaniment for the first system consists of two staves. The right hand plays chords and a melodic line with a triplet and a fermata. The left hand plays chords and a bass line with a fermata.

S. nous of . . fri . rons à Dieu _____

C. nous of . . fri . rons à Dieu _____

T. nous of . . fri . rons à Dieu _____

B. nous of . . fri . rons à Dieu _____

The piano accompaniment for the second system is identical to the first system, featuring chords and melodic lines in both hands.

S. de joy - eux ho - lo - caus - - - - - tes,

C. de joy - eux ho - lo - caus - - - - - tes,

T. de joy - eux ho - lo - caus - - - - - tes,

B. de joy - eux ho - lo - caus - - - - - tes,

Large. 52 = ♩ **rall.**

S. au Seigneur, Notre Dieu! — No - - tre Dieu! —

C. au Seigneur, Notre Dieu! — No - - tre Dieu! —

T. au Seigneur, Notre Dieu! — No - - tre Dieu! —

B. au Seigneur, Notre Dieu! — No - - tre Dieu! —

Large. **rall.**

8^e basso. — — —

Très modéré. 76 = ♩

LA VOIX.

Très modéré.

Alors, Moïse

In V.

et les prê - tres de la

In V.

ra - ce de Lé - vi — di - rent à

In V.

tout Is - ra - ël: — Vous

In V. *é - tes de - ve - nu le peu - ple de Dieu,*

In V. *E - cou - tez donc sa voix, obser - vez les précep - tes.*

In V. *Lé - vi - tes, pronon - cez! O*

In V. *peu - ple, ré - pon - dez!*

Très modéré. 66 = ♩

UN GROUPE DE CONTRALTOS (Voix choisies)

LÉVITES.

UN GROUPE DE TÉNORS (Voix choisies)

(les Ténors, en voix de tête et très fort)

Mau -
Mau -

Très modéré.

(les arpeges serrés et le chant très en dehors)

(en haut)

_dit celui qui n'ho - no - re point - son pé - re et sa mè - re. -

(en bas)

_dit celui qui n'ho - no - re point - son pé - re et sa mè - re. -

ISRAËL.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

(partout la nuance très marquée)

CONTRALTI.

TÉNORS.

LÉVITES.

Mau -

Mau -

(le chant en dehors)

Musical score for Contraltos and Tenors. The top two staves are for Contraltos and Tenors respectively, both in G major and 4/4 time. The piano accompaniment is in the bottom two staves. The score includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The lyrics 'Mau -' are written at the end of the vocal lines.

C. - dit ce - lui — qui chan - - - ge les

T. - dit ce - lui — qui chan - - - ge les

Vocal and piano accompaniment for the first system of lyrics. The vocal parts (C. and T.) are shown with their respective lyrics. The piano accompaniment is in the bottom two staves. The lyrics are: - dit ce - lui — qui chan - - - ge les.

C. hor - - nes de l'hé - ri - ta - - ge de son prochain. —

T. hor - - nes de l'hé - ri - ta - - ge de son prochain. —

Vocal and piano accompaniment for the second system of lyrics. The vocal parts (C. and T.) are shown with their respective lyrics. The piano accompaniment is in the bottom two staves. The lyrics are: hor - - nes de l'hé - ri - ta - - ge de son prochain. —

ISRAËL.

SOPRANI. *ff* *p*
 A - - - - - men. —
 CONTRALTI. *ff* *p*
 A - - - - - men. —
 TÉNORS. *ff* *p*
 A - - - - - men. —
 BASSES. *ff* *p*
 A - - - - - men. —

LÉVITES.

CONTRALTI. *f*
 Mau - dit ce.lui — qui fait
 TÉNORS. *f*
 Mau - dit ce.lui — qui fait

c.

é - garer — la - veu - - - - - gle dans le chemin. —
 T. *f*
 é - garer — la - veu - - - - - gle dans le chemin. —

SOPRANI.

pp *f* *pp* *men.*

CONTRALTI.

pp *f* *pp* *men.*

TÉNORS.

pp *f* *pp* *men.*

BASSES.

pp *f* *pp* *men.*

ISRAËL.

pp *f* *pp*

CONTRALTI.

TÉNORS.

Mau -

Mau -

LÉVITES.

f *mf* *f*

c. *f* *f* *f*
dit ce_lui qui frap - pe son prochain en secret.
r. dit ce_lui qui frap - pe son prochain en secret.

pp *f* *pp*

ISRAËL.

SOPRANI.
A - - - - - men. — *p*

CONTRALTI.
A - - - - - men. — *p*

TÉNORS.
A - - - - - men. — *p*

BASSES.
A - - - - - men. — *p*

A - - - - - men. — *p*

LÉVITES.

CONTRALTI.
Mau - dit ce lui — qui ne demeu - re pas —

TÉNORS.
Mau - dit ce lui — qui ne demeu - re pas —

fer - me — dans les or - donnan - ces de la loi. —

fer - me — dans les or - donnan - ces de la loi. —

C. *(les Ténors avec la voix naturelle)* Mau - -

T. Mau - -

S. *pp* A - - - - - men. *ff* *pp*

C. *pp* A - - - - - men. *ff* *pp*

T. *pp* A - - - - - men. *ff* *pp*

B. *pp* A - - - - - men. *ff* *pp*

C. - dit soit-il. Mau - dit soit-il.

T. - dit soit-il. Mau - dit soit-il.

S. *pp* A - - - - - men. *ff* *pp*

C. *pp* A - - - - - men. *ff* *pp*

T. *pp* A - - - - - men. *ff* *pp*

B. *pp* A - - - - - men. *ff* *pp*

C. *f* A - - - - - men. *f* A - - - - -
 T. *f* A - - - - - men. *f* A - - - - -
 S. *pp* A - - - - - men. *p* A - - - - - men.
 C. *pp* A - - - - - men. *p* A - - - - - men.
 T. *pp* A - - - - - men. *p* A - - - - - men.
 B. *pp* A - - - - - men. *p* A - - - - - men.
 P. *pp* *p*

C. *p* en cédant. - - - - - *p* A - - - - - men.
 T. *p* - - - - - men. *p* A - - - - - men.
 S. *p* A - - - - - men.
 C. *p* A - - - - - men.
 T. *p* A - - - - - men.
 B. *p* A - - - - - men.
 P. *p* A - - - - - men.
 P. *pp*

LA VOIX.

Agité. 88 = ♩

f Et Moïse a - jou - ta: _____ Agité.

The first system features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The tempo is marked 'Agité' with a metronome marking of 88 = quarter note. The piano part includes dynamic markings of *f*, *ff*, and *fff*. A guitar-style fingering is shown in the bass clef: 5 4 3 2 1 3 2 1 2.

f De vos yeux _____

The second system continues the vocal line and piano accompaniment. The piano part features a *p* dynamic marking and includes triplets in the right hand.

f vous _____ a - - vez _____ vu _____ les

The third system continues the vocal line and piano accompaniment. The piano part features a *f* dynamic marking and includes triplets in the right hand.

p gran - - des _____ plai - - es _____

The fourth system concludes the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking and includes triplets in the right hand.

1a V. *mf* par les - - quel - - les

1a V. le Sei - gneur é - - - prou -

1a V. - va - le Pha - - ra - - on.

1a V. De vos

In V.

yeux _____ vous _____ a - - vez _____

In V.

vu _____ ces _____ mi - ra - - cles _____

In V.

et _____ ces _____ pro -

In V.

- di - - ges, _____

la V. ces — mi — ra — cles. — ces — pro —

la V. - di - ges — é - pou - van -

Нар

la V. - ta - - - - - bles!

la V. Le Sei - - gneur

5 4 2 1 1 3 2 1 2

In V.  vous a con - duit par le dé - sert

In V.  pen - - - dant qua - -

In V.  - rante an - - né - - es.

In V.  Mais il ne

In V.

par - - don - - - ne - - ra - - pas - -

In V.

à - - ce - - lui - - qui - - se - - dé - -

f *cresc.* - - - *sf* *sempre f*

In V.

- tour - - ne - - - ra - - de - -

In V.

lui. - - -

SOPRANI.

sf

Il fac - ca - blera

CONTRALTI.

sf

Il fac - ca - blera

TENORS.

sf

Il fac - ca - blera

BASSES.

sf

Il fac - ca - blera

ISRAËL.

S.
de ma - lé - dic - ti - ons; Il ef -

C.
de ma - lé - dic - ti - ons; Il ef -

T.
de ma - lé - dic - ti - ons; Il ef -

B.
de ma - lé - dic - ti - ons; Il ef -

S.
C.
T.
B.

- fa - - ce-ra _____ à tout ja - mais son nom _____

- fa - - ce-ra _____ à tout ja - mais son nom _____

- fa - - ce-ra _____ à tout ja - mais son nom _____

- fa - - ce-ra _____ à tout ja - mais son nom _____

S.
C.
T.
B.

de des - sous _____ le _____

de des - sous _____ le _____

de des - sous _____ le _____

de des - sous _____ le _____

S.
ciell!

C.
ciell!

T.
ciell!

B.
ciell!

f *sf* *f*

p *dim.*

en cédant.

pp *f. D.* *pp*

LA VOIX. (seule.)

f *dim.* *mf* *dim.* *p*

O - bé - is - sez et vous se - rez bé - ni, bé -

Modéré et soutenu.

f *mf* *f*

ni dans la ville et bé - ni dans les champs.

(à haute voix.)

Gardez donc les pa - ro - les de l'al - li - au -

f

- ce. Ac - com - plis - sez sa loi.

en cédant. . . . au mouv! (soutenu et avec onction)

In V.

Sou - ve - nez - vous! _____

ISRAËL.

SOPRANI. *pp* Sei - gneur, Dieu!

CONTRALTI. *pp* Sei - gneur, Dieu!

TÉNORS. *pp* Sei - gneur, Dieu!

BASSES. *pp* Sei - gneur, Dieu!

en cédant. . . . au mouv! (soutenu et avec onction) Sei - gneur, Dieu!

S. *p* per - met - tez que j'ail - le au de - là *mf* *f*

C. *p* per - met - tez que j'ail - le au de - là *mf* *f*

T. *p* per - met - tez que j'ail - le au de - là *mf* *f*

B. *p* per - met - tez que j'ail - le au de - là *mf* *f*

cresc.

S.
C.
T.
B.

pp du Jourdain, *p* per_met_tez *mf* que je voie *f* ce pa_ys

pp du Jourdain, *p* per_met_tez *mf* que je voie *f* ce pa_ys

pp du Jourdain, *p* per_met_tez *mf* que je voie *f* ce pa_ys

pp du Jourdain, *p* per_met_tez *mf* que je voie *f* ce pa_ys

p *cresc.* *f*

S.
C.
T.
B.

più f fer_ti_le, *f* et l'ex_cel_len_te mon_ta_gne, *p*

più f fer_ti_le, *f* et l'ex_cel_len_te mon_ta_gne, *p*

più f fer_ti_le, *f* et l'ex_cel_len_te mon_ta_gne, *p*

più f fer_ti_le, *f* et l'ex_cel_len_te mon_ta_gne, *p*

più f *f* *p*

S. *pp* et le Li - ban, *più pp* et le Li - ban.

C. *pp* et le Li - ban, *più pp* et le Li - ban.

T. *pp* et le Li - ban, *più pp* et le Li - ban.

B. *pp* et le Li - ban, *più pp* et le Li - ban.

en cédant.

S. ————

C. *p* Sei - gneur!

T. ————

B. *p* Sei - gneur *pp* Dieu, ————

en cédant.

en cédant.

Plus lent et très soutenu. 52 = ♩

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

Plus lent et très soutenu.

pp

ff *pp*

ff *pp*

ff *pp*

ff *pp*

- rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

- rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

- rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

- rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

S. *f* *pp*
- nous! Sou - ve - nons -

C. *f* *pp*
- nous! Sou - ve - nons -

T. *f* *pp*
- nous! Sou - ve - nons -

B. *f* *pp*
- nous! Sou - ve - nons -

Très large.

S. *ff* *fff*
- nous! Sei - gneur, — Dieu.

C. *ff* *fff*
- nous! Sei - gneur, — Dieu.

T. *ff* *fff*
- nous! Sei - gneur, — Dieu.

B. *ff* *fff*
- nous! Sei - gneur, — Dieu.

Très large.

glissando.
f *ff* *fff*

DEUXIÈME PARTIE.

JÉRICO (LA VICTOIRE).

« Le peuple ayant jeté de grands cris,
 « les murailles de Jéricho tombèrent jusqu'aux
 « fondements, et chacun entra dans la ville. »

(JOSUÉ.)

Très modéré—sombre. 66=♩

PIANO.

cresc.

First system of a musical score. It consists of two staves. The upper staff has four measures of chords with accents (^) above them. The lower staff has four measures of chords with accents (^) above them. Dynamic markings are *f*, *pp*, *f*, and *p*. The fifth measure of the lower staff begins a melodic line with a *pp* dynamic. The text *mystérieux, sombre et bien rythmé.* is written below the fifth measure.

Second system of the musical score. The upper staff continues the melodic line from the previous system, starting with a *pp* dynamic. The lower staff continues with a rhythmic accompaniment of eighth notes.

Third system of the musical score. The upper staff continues the melodic line. The lower staff features a more complex accompaniment with some notes beamed together and a *v* marking.

Fourth system of the musical score. The upper staff continues the melodic line with a *pp* dynamic. The lower staff has a *v* marking and a *M.C.* (Crescendo) marking. The dynamic *f* appears in the lower staff.

Fifth system of the musical score. The upper staff continues the melodic line with a *pp.* dynamic. The lower staff has a *v* marking and a *f* dynamic marking.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings such as *mf* and *f*, and a fingering number '11'.

Third system of musical notation, including dynamic markings such as *mf* and *f*.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, concluding the page with a final melodic phrase and a fermata.

First system of musical notation. The treble clef staff begins with a dynamic marking of *pp* and a hairpin crescendo. The bass clef staff also begins with *pp*. Both staves feature complex rhythmic patterns with many beamed eighth and sixteenth notes.

Second system of musical notation. The treble clef staff has a *pp* marking. The bass clef staff has a *f* marking and includes the instruction "M.C." with a circled number 2. The system concludes with a hairpin crescendo.

Third system of musical notation. The treble clef staff features a *p espress.* marking. The bass clef staff continues with complex rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a *p* marking. The bass clef staff has a *p espress.* marking. The system ends with a hairpin crescendo.

Fifth system of musical notation. The treble clef staff has a *p* marking. The bass clef staff has a *p espress.* marking and includes the instruction "croisez." The system concludes with a hairpin crescendo.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *p*, *espress.*, *sf*, and *p*. There are also some markings like 'x' and '7' above notes.

Second system of musical notation. The treble clef staff continues the melodic development with some slurs and accents. The bass clef staff has a more active accompaniment. Dynamics include *sf* and *p*. There are markings like 'x' and '7' above notes.

Third system of musical notation. The treble clef staff shows a steady melodic flow. The bass clef staff has a consistent accompaniment. Dynamics include *p* and *sf*. There are markings like 'x' and '7' above notes.

Fourth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff has a more active accompaniment. Dynamics include *sf* and *p*. There are markings like 'x' and '7' above notes.

Fifth system of musical notation. The treble clef staff continues the melodic development. The bass clef staff has a consistent accompaniment. Dynamics include *cresc.*, *f*, and *piu f*. There are markings like 'x' and '7' above notes.

SOPRANI.

pp très soutenu et sombre.

Ce - pen - dant _____ Jé - ri

CONTRALTI.

pp très soutenu et sombre.

Ce - pen - dant _____ Jé - ri -

TÉNORS.

pp très soutenu et sombre.

Ce - pen - dant _____ Jé - ri -

BASSES.

pp très soutenu et sombre.

Ce - pen - dant _____ Jé - ri -

ISRAËL.

pp subito.

S. - cho é - tait fer - mé - e,

C. - cho é - tait fer - mé - e,

T. - cho é - tait fer - mé - e,

B. - cho é - tait fer - mé - e,

S.
C.
T.
B.

pp et dans la
pp et dans la
pp et dans la
pp et dans la

fp *espress.*

Detailed description: This block contains the first system of a musical score. It features five staves: Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), and Piano. The vocal staves are in a key signature of two flats (B-flat major or D-flat minor) and show the lyrics 'et dans la' repeated four times. The piano accompaniment is marked 'fp espress.' and consists of a flowing eighth-note pattern in the right hand and a more rhythmic eighth-note pattern in the left hand. The piano part includes dynamic markings like 'fp' and 'espress.' and features some slurs and accents.

S.
C.
T.
B.

crain - te des En - fants d'Is - ra - ël. _____
crain - te des En - fants d'Is - ra - ël. _____
crain - te des En - fants d'Is - ra - ël. _____
crain - te des En - fants d'Is - ra - ël. _____

Detailed description: This block contains the second system of the musical score. It features the same five staves as the first system. The vocal parts now have the lyrics 'crain - te des En - fants d'Is - ra - ël.' repeated four times. The piano accompaniment continues with the same rhythmic pattern as in the first system, providing harmonic support for the vocal lines. The piano part includes dynamic markings like 'fp' and 'espress.' and features some slurs and accents.

S. *pp* Jé - ri -

C. *pp* Jé - ri -

T. *pp* Jé - ri -

B. *pp* Jé - ri -

fp *espress.*

S. - cho é - tait fer - mé - e .

C. - cho é - tait fer - mé - e .

T. - cho é - tait fer - mé - e .

B. - cho é - tait fer - mé - e .

fp

S. *p* Nul n'o - sait y en - trer.

C. *p* Nul n'o - sait y en - trer.

T.

B.

pp

dim.

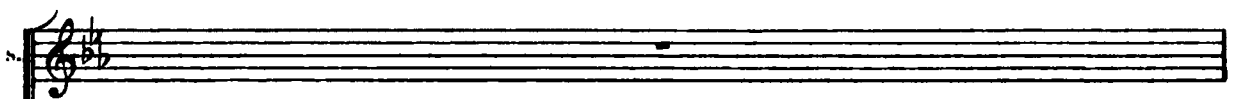
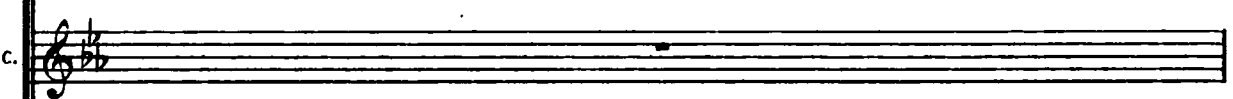
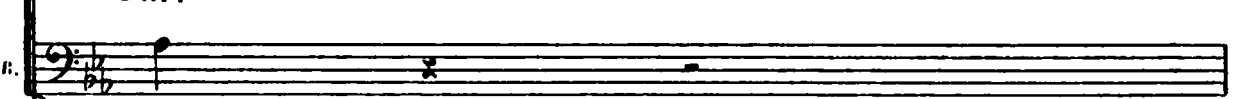
S.

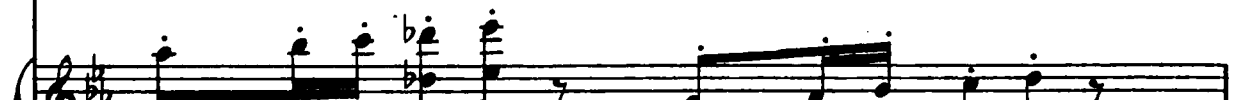
C.

T. *f* Nul n'o - sait en sor -


B. *f* Nul n'o - sait en sor -

f

S. 
C. 
T. 
B. 
- tir.

f 
mf 





f 




First system of a piano score. The right hand features a melodic line with a trill-like figure and a descending scale. The left hand has a dense, rhythmic accompaniment with many sixteenth notes. A double bar line is present in the middle of the system.

Second system of the piano score. The right hand continues the melodic line with a trill and a descending scale. The left hand accompaniment is dense and rhythmic. A double bar line is present in the middle of the system.

Third system of the piano score. The right hand continues the melodic line with a trill and a descending scale. The left hand accompaniment is dense and rhythmic. A double bar line is present in the middle of the system.

Fourth system of the piano score. The right hand has a melodic line with a trill and a descending scale, marked with a *cresc.* dynamic. The left hand has a rhythmic accompaniment with a *sf* dynamic. Below the main staves are four chordal blocks, each with a *fp* dynamic marking.

Fifth system of the piano score. The right hand has a melodic line with a trill and a descending scale, marked with a *cresc.* dynamic. The left hand has a rhythmic accompaniment with a *più sf* dynamic. Below the main staves are four chordal blocks, each with an *m.c.* dynamic marking.

più f *cresc.*

ff

ISRAËL.

SOPRANI. *f*
 Car le Sei - gneur _____ l'a_vait dit à Josu.é:

CONTRALTI. *f*
 Car le Sei - gneur _____ l'a_vait dit à Josu.é:

TÉNORS. *f*
 Car le Sei - gneur _____ l'a_vait dit à Josu.é:

BASSES. *f*
 Car le Sei - gneur _____ l'a_vait dit à Josu.é:

p *ff* *p* *ff*

Soprano (S.)
 Je vous li_vrerai Jé_ri_cho et son roi

Contralto (C.)
 Je vous li_vrerai Jé_ri_cho et son roi

Tenore (T.)
 Je vous li_vrerai Jé_ri_cho et son roi

Basso (B.)
 Je vous li_vrerai Jé_ri_cho et son roi

più f *cresc.*

Piano accompaniment

ff *cresc.*

Soprano (S.)
 et son peu - ple vail - lant.

Contralto (C.)
 et son peu - ple vail - lant.

Tenore (T.)
 et son peu - ple vail - lant.

Basso (B.)
 et son peu - ple vail - lant.

ff *cresc.*

Piano accompaniment

ff *f*

First system of a piano score. The right hand features a melodic line with a *mf* dynamic and a slur. The left hand provides a rhythmic accompaniment. The key signature has two flats.

Second system of the piano score. The right hand continues the melodic line with dynamics *f* and *mf*. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand has dynamics *p* and *dim.*. The left hand accompaniment continues with a steady rhythm.

Fourth system of the piano score. The right hand has dynamics *pp*. The left hand accompaniment continues.

Fifth system of the piano score. The right hand has a *dim.* dynamic. The left hand accompaniment continues.

SOPRANI.

pp

CONTRALTI.

pp

TÉNORS.

pp

BASSES.

pp

Ce-pen-

Ce-pen-

Ce-pen-

pp

Ce-pen-

Soprano: *pp* - dant _____ Jé-ri - cho restait fer - mé - - e ...

Contralto: *pp* - dant _____ Jé-ri - cho restait fer - mé - - e ...

Ténor: *pp* - dant _____ Jé-ri - cho restait fer - mé - - e ...

Basse: *pp* - dant _____ Jé-ri - cho restait fer - mé - - e ...

pp

mfp *espress.* *p*

SOPRANI. *ppp*
fer - - - mé - - - e...

CONTRALTI. *ppp*
fer - - - mé - - - e...

TÉNORS. *ppp*
fer - - - mé - - - e...

BASSES. *ppp*
fer - - - mé - - - e...

ISRAËL.

dim. *pp*

p *pp* *pp*

en cédant. - - - **1^{re} Mouv!**
(très attaqué)

ff

LA VOIX (TÉNOR SOLO)

Modéré, noble et tranquille. 76 = ♩

Lors, Josué: ——— Modéré, noble et tranquille.

1^a V. Vous, ——— Prê - tres, pre - nez

1^a V. l'ar - - che d'al - - li - - an - - ce,

1^a V. et que sept au - tres prê - - tres, la pré - cé -

Ia V.
 _ dant, _____ son - - - nent des sept trompettes

Ia V.
 du Ju.bi.lé. _____

Ia V.
 Peuple, et vous gens de guer - - - re, _____ fai - tes le tour _____

Ia V.
 de la Cité, mar.chant les ar - mes à - la - main, _____

In V. de_vant l'ar . . . che du Sei . . .

p

In V. -gneur, ain . . . si pen_dant six

f sec.

p

In V. jours. Ne je_tez au_cun

f sec.

p

In V. cri, et que de vo_tre

p

1^a V.
 bou - - - che il ne sor - te pas - - - de pa -

1^a V.
 - ro - - les.

pp

cresc.

LA VOIX.

Mais - - - le sep - tiè - me

la V.
 jour, sept fois résonneront les trompettes du Jubi-

M. D.

la V.
 -lé. Et la septième fois elles reten-ti-

sf sec.

la V.
 -ront d'un son plus long et

mf

f sec.

la V.
 plus coupé. en cédant. *solennel et à haute voix.* L'ins-

f sec.

sec.

a Tempo.

Lu V. - tant é tant ve - nu, je di - - rai: a Tempo.

Lent.

Lu V. Fai - tes grand bruit, cri - ez! Et les mu -

Lent.

Lu V. - rail - - les s'é - crou - le - ront! a Tempo 1º

en élargissant.

MARCHE DU SEPTIÈME JOUR.

LES SEPT TROMPETTES DU JUBILÉ.

f

Modéré, noble et tranquille. 76=

f

This system contains the first two staves of music. The top staff is for the trumpet, starting with a forte (*f*) dynamic. The bottom staff is for the piano, also starting with a forte (*f*) dynamic. The tempo and mood are indicated as 'Modéré, noble et tranquille' with a metronome marking of 76. The key signature has two flats, and the time signature is common time (C).

p *mf* *sec.* *p* *mf* *sec.* *p* *molto cresc.* *mf sec.*

ORCH. *p* *mf* *sec.* *p* *mf* *sec.* *p* *molto cresc.* *mf sec.*

8^o basso.

This system continues the music with a third staff for the 8th bassoon. The dynamics for the bassoon part are *p*, *mf*, *sec.*, *p*, *mf*, *sec.*, *p*, *molto cresc.*, and *mf sec.*. The piano accompaniment continues with similar dynamics. The music features various articulations and phrasing marks.

p *molto cresc.* *mf sec.* *mf* *f*

This system continues the piano accompaniment. The dynamics are *p*, *molto cresc.*, *mf sec.*, *mf*, and *f*. The music includes complex rhythmic patterns and phrasing.

p *p* *mf sec.*

This system concludes the piano accompaniment with dynamics of *p*, *p*, and *mf sec.*. The music features a final flourish and a sustained chord.

First system of a piano score. The right hand features a melodic line with a trill and a grace note, while the left hand plays a rhythmic accompaniment. Dynamics include *p*, *f succ.*, *mf*, and *f*.

Second system of the piano score. The right hand has a more active melodic line. Dynamics include *p* and *cresc.* with a dashed line indicating a gradual increase in volume.

Third system of the piano score. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

Fourth system of the piano score. The right hand features a complex melodic line with many beamed notes. Dynamics include *f* and *sf*.

LES SEPT TROMPETTES.

First system of the section titled "LES SEPT TROMPETTES." It begins with a *f* dynamic and features a melodic line with a trill.

Second system of the section titled "LES SEPT TROMPETTES." It features a complex piano accompaniment with many beamed notes and dynamic markings such as *f* and *sf*.

8^a basso.

This system contains the first two staves of music. The upper staff is a single melodic line with various ornaments and slurs. The lower staff is a piano accompaniment with chords and moving lines. A dynamic marking of *mf* is present. The system concludes with a measure containing a fermata and the instruction "8^a basso."

p *sf sec.* *p* *sf sec.* *mf*

This system contains the third and fourth staves. It features dynamic markings of *p* (piano), *sf sec.* (sforzando second), and *mf* (mezzo-forte). The music includes slurs and accents. The system ends with a measure containing a fermata and the instruction "8^a basso."

f *p*

This system contains the fifth and sixth staves. It begins with a dynamic marking of *f* (forte) and later has a *p* (piano) marking. The music is characterized by slurs and accents. The system ends with a measure containing a fermata and the instruction "8^a basso."

p *sf sec.* *p* *sf sec.* *sf sec.*

8^a basso. ---] 8^a basso. ---] 8^a basso. ---]

This system contains the seventh, eighth, and ninth staves. It features multiple dynamic markings: *p*, *sf sec.*, and *f*. The system concludes with three measures, each ending with a fermata and the instruction "8^a basso. ---]".

piu f *f sec.* *p* *m. g.* *p*

8^a basso. ---]

This system contains the tenth and eleventh staves. It includes dynamic markings of *piu f* (pianissimo forte), *f sec.*, *p*, *m. g.* (mezzo-giochiato), and *p*. The system ends with a measure containing a fermata and the instruction "8^a basso. ---]".

sans presser.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *f* (forte) is placed above the first measure. The instruction *rudement accentué.* is written across the first two measures. There are several accents (^) over notes in the right hand. A triplet of eighth notes is marked with a '3' and a triangle above it in the right hand, and another triplet is marked with a '3' and a triangle below it in the left hand.

The second system continues the musical piece. It features similar rhythmic complexity and dynamic markings. The *f* dynamic is present. Accents (^) are used over notes in the right hand. Triplet markings with '3' and triangles are used in both hands.

The third system continues the musical piece. It features similar rhythmic complexity and dynamic markings. The *f* dynamic is present. Accents (^) are used over notes in the right hand. Triplet markings with '3' and triangles are used in both hands.

The fourth system continues the musical piece. It features similar rhythmic complexity and dynamic markings. The *f* dynamic is present. Accents (^) are used over notes in the right hand. Triplet markings with '3' and triangles are used in both hands.

The fifth system continues the musical piece. It features similar rhythmic complexity and dynamic markings. The *p* (piano) dynamic is used in the first measure of both hands. The *f* dynamic is used in the second measure of both hands. Accents (^) are used over notes in the right hand. Triplet markings with '3' and triangles are used in both hands.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a triplet of eighth notes. It features several accents (^) and a forte (*f*) dynamic. The lower staff (bass clef) starts with a piano (*p*) dynamic and includes a measure with a cross (x) over the notes. A mezzo-forte (*mf*) dynamic appears later in the system. The system concludes with a triplet of eighth notes and an accent (^).

Second system of musical notation. The upper staff begins with a piano (*p*) dynamic and contains a triplet of eighth notes. The lower staff starts with a piano (*p*) dynamic and includes a measure with a cross (x) over the notes. A mezzo-forte (*mf*) dynamic is present. The system ends with a mezzo-forte (*mf*) dynamic and an accent (^).

Third system of musical notation. The upper staff begins with a piano (*p*) dynamic and features a crescendo leading to a mezzo-forte (*mf*) dynamic. The lower staff starts with a piano (*p*) dynamic and includes a measure with a cross (x) over the notes. A mezzo-forte (*mf*) dynamic is present. The system ends with a mezzo-forte (*mf*) dynamic and an accent (^).

Fourth system of musical notation. The upper staff begins with a forte (*f*) dynamic and features a crescendo leading to a piano (*p*) dynamic. The lower staff starts with a piano (*p*) dynamic and includes a measure with a cross (x) over the notes. A mezzo-forte (*mf*) dynamic is present. The system ends with a mezzo-forte (*mf*) dynamic and an accent (^).

Fifth system of musical notation. The upper staff begins with a forte (*f*) dynamic and features a crescendo leading to a piano (*p*) dynamic. The lower staff starts with a piano (*p*) dynamic and includes a measure with a cross (x) over the notes. A mezzo-forte (*mf*) dynamic is present. The system ends with a mezzo-forte (*mf*) dynamic and an accent (^).

LES SEPT TROMPETTES.

le chant expressif, bien en dehors.

First system of a piano score. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *sf*. A double bar line is present in the middle of the system.

Second system of a piano score. The right hand continues with arpeggiated chords, and the left hand maintains the eighth-note accompaniment. The system concludes with a *p* dynamic marking.

Third system of a piano score. The right hand has a *p* dynamic marking at the start and a *cresc.* marking later. The left hand continues with the eighth-note accompaniment. A triplet of eighth notes is marked with a '3' above it.

Fourth system of a piano score. The right hand starts with a *sf* dynamic and includes a *cresc.* marking. It features a quintuplet of eighth notes marked with a '5' above it. The left hand continues with the eighth-note accompaniment.

Fifth system of a piano score. The right hand features chords and arpeggiated figures, with a *sf* dynamic marking. The left hand continues with the eighth-note accompaniment.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes complex chords and melodic lines with various articulations and dynamics.

LES SEPT TROMPETTES.

Musical notation for the trumpet part, starting with a treble clef and a dynamic marking of *f*.

Piano accompaniment for the second system, including measures 6 and 7. It features a grand staff with treble and bass clefs, with a *più f* dynamic marking.

Musical notation for the trumpet part, showing a series of eighth-note patterns with accents and slurs.

Piano accompaniment for the third system, including a grand staff with treble and bass clefs. The bass line features a complex rhythmic pattern with a '7' marking.

URCB.
mf

This system features a grand staff with two staves. The upper staff contains a melodic line with a long slur over the first two measures. The lower staff contains a bass line with a similar slur. The key signature has two flats, and the time signature is 4/4. A repeat sign is present at the beginning of the first measure.

più f

cresc.

This system continues the grand staff from the previous system. The upper staff has a melodic line with a slur and a crescendo hairpin. The lower staff has a bass line with a slur. A repeat sign is present at the beginning of the first measure.

This system continues the grand staff. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. A repeat sign is present at the beginning of the first measure.

This system continues the grand staff. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur. A repeat sign is present at the beginning of the first measure. The dynamic marking *mf* appears at the end of the system.

più f

f

più f

This system continues the grand staff. The upper staff has a melodic line with slurs and fingerings 7 and 6. The lower staff has a bass line with a slur. A repeat sign is present at the beginning of the first measure. Dynamic markings *più f* and *f* are present.

1^{er} Mouvt

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *sec.*, *p*, *f*, *sec.*. Includes piano keyboard diagram.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*. Includes piano keyboard diagram.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes piano keyboard diagram.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *sec.*, *più f*, *sec.*. Includes piano keyboard diagram.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes piano keyboard diagram.

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present. A fermata is placed over the final measure of the system.

нар

Second system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment remains consistent. A dynamic marking of *mf* is present. A fermata is placed over the final measure of the system.

Third system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment remains consistent. A dynamic marking of *mf* is present. A fermata is placed over the final measure of the system.

Fourth system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment remains consistent. A dynamic marking of *mf* is present. A fermata is placed over the final measure of the system.

Fifth system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment remains consistent. A dynamic marking of *cresc.* is present. A fermata is placed over the final measure of the system.

LES SEPT TROMPETTES.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth notes and a triplet of eighth notes. The middle and bottom staves are grand staff notation (treble and bass clefs) with piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand and a bass line with eighth notes and rests.

The second system continues the musical piece. It features more complex rhythmic patterns, including triplets and sixteenth notes. The piano accompaniment is more active, with a bass line that includes a triplet of eighth notes and a right hand with a triplet of eighth notes. There are also some markings like '7 x' and '3' in the piano part.

The third system shows a change in dynamics to *mf* (mezzo-forte). The piano accompaniment is characterized by a steady eighth-note bass line and chords in the right hand, with a triplet of eighth notes in the right hand.

The fourth system begins with the instruction *le chant bien en dehors.* (the chant well out of the way). The dynamics are marked *f* (forte). The piano part features a triplet of eighth notes in the right hand and a bass line with eighth notes. A *cresc.* (crescendo) marking is present in the right hand. At the bottom left, there is a small diagram of a trumpet instrument.

First system of musical notation. The piano part (left) features a melody with triplets and an 8-measure rest. The bass part (right) has a rhythmic accompaniment with triplets. A dynamic marking of *più f* is present.

LES SEPT TROMPETTES

Second system of musical notation. The piano part (left) has a melody with dynamics *f* and *più f*. The bass part (right) has a rhythmic accompaniment with dynamics *f* and *p*. There are various articulation marks like accents and slurs.

Third system of musical notation. The piano part (left) features a complex rhythmic pattern with many triplets and a dynamic marking of *p*. The bass part (right) has a simpler accompaniment with dynamics *f* and *p*.

Fourth system of musical notation. The piano part (left) has a melody with a *cresc.* marking. The bass part (right) has a rhythmic accompaniment with dynamics *p* and *sf sec.*.

cresc. - - - - -

f >

p *f* *cresc.*

p *cresc.* - - - - -

f sec. *p* *f sec.*

p *f sec.* *p* *f sec.* *cresc.*

cresc. - - - - -

f >

p *f* *cresc.*

mf *cresc.* - - - - -

f sec. *mf* *f sec.*

mf *f sec.* *mf* *f sec.* *cresc.*

cresc. - - - - -

f >

più f

f *più f* *cresc.*

LES SEPT TROMPETTES, pour la septième fois.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat). Dynamics include *ff* and *f*. There are accents and slurs throughout. The bottom staff has some blacked-out sections.

Second system of musical notation, continuing from the first system. It follows the same three-staff structure. Dynamics include *f* and *sf sec.*. There are accents and slurs throughout. The bottom staff has some blacked-out sections.

ISRAËL.

SOPRANI. *ff* **Plus lent.** *en liant.* *sec.* *ff*

(*) Jah - vé! Jah.

CONTRALTI. *ff* *en liant.* *sec.* *ff*

(*) Jah - vé! Jah.

TÉNORS. *ff* *en liant.* *sec.* *ff*

(*) Jah - vé! Jah.

BASSES. *ff* *en liant.* *sec.* *ff*

(*) Jah - vé! Jah.

Detailed description: This section contains the vocal parts for Soprano, Contralto, Tenors, and Basses. Each part is on a separate staff. The lyrics are "Jah - vé!". The tempo marking is "Plus lent." and there are performance instructions like "en liant." and "sec.". Dynamics are marked as *ff*. The vocal lines are mostly rests followed by a long note with a fermata.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats. Dynamics include *ff*. There are accents and slurs throughout. The bottom staff has some blacked-out sections.

(*) prononcer: *Jahvé*.

S. *en liant.* *sec.* *fff* *rall.* *en liant.*
 -vé! Jah - vé! Jah.vé!

C. *en liant.* *sec.* *fff* *en liant.*
 -vé! Jah - vé! Jah.vé!

T. *en liant.* *sec.* *fff* *en liant.*
 -vé! Jah - vé! Jah.vé!

B. *en liant.* *sec.* *fff* *en liant.*
 -vé! Jah - vé! Jah.vé!

Très large. cri terrible, aigu,
 puissant et prolongé.

S. *sec.*
 [Musical notation]

C. *sec.*
 [Musical notation]

T. *sec.*
 [Musical notation]

B. *sec.*
 [Musical notation]

Très large.

fff [Musical notation]

fff [Musical notation]

fff *de toute force.* [Musical notation]

Très animé - Violent. 132 = ♩

First system of piano introduction. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *f*.

Second system of piano introduction. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. A *cresc.* marking is present. Dynamics include *ff* and *f*.

Third system of piano introduction. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *f*.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

ISRAËL.

Que cet . . te vil . . le soit a . . na . .

Que cet . . te vil . . le soit a . . na . .

Que cet . . te vil . . le soit a . . na . .

Que cet . . te vil . . le soit a . . na . .

Fourth system of piano introduction. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *f*.

S. - thè - me! De . .

C. - thè - me! De . .

T. - thè - me! De . .

B. - thè - me! De . .

S. - vant le Sei - gneur, a . . na . . . thè . . me

C. - vant le Sei - gneur, a . . na . . . thè . . me

T. - vant le Sei - gneur, a . . na . . . thè . . me

B. - vant le Sei - gneur, a . . na . . . thè . . me

S.
C.
T.
B.

sf *sfz*

S.
C.
T.
B.

ce . . lui — qui — re . . . lè . . ve . . . ra —

ce . . lui — qui — re . . . lè . . ve . . . ra —

ce . . lui — qui — re . . . lè . . ve . . . ra —

ce . . lui — qui — re . . . lè . . ve . . . ra —

sf *sfz*

S. *ff* Que _____

C. *ff* Que _____

T. *ff* Que _____

B. *ff* Que _____

S. cet - te - vil - le soit a - na - thè - me!

C. cet - te - vil - le soit a - na - thè - me!

T. cet - te - vil - le soit a - na - thè - me!

B. cet - te - vil - le soit a - na - thè - me!

S. *ff* > > A - na -

C. *ff* > > A - na -

T. *ff* > > A - na -

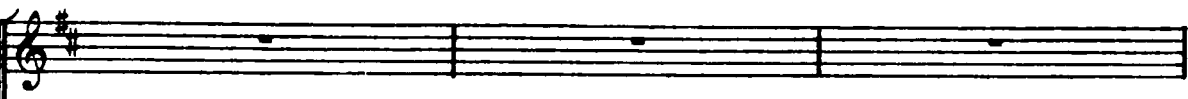
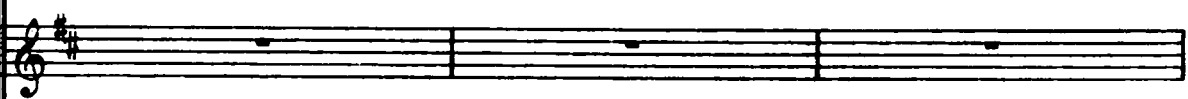

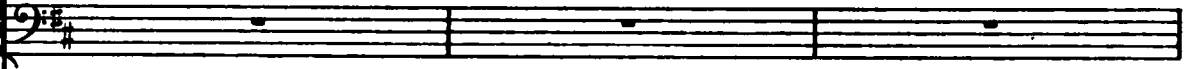
B. *ff* > > A - na -

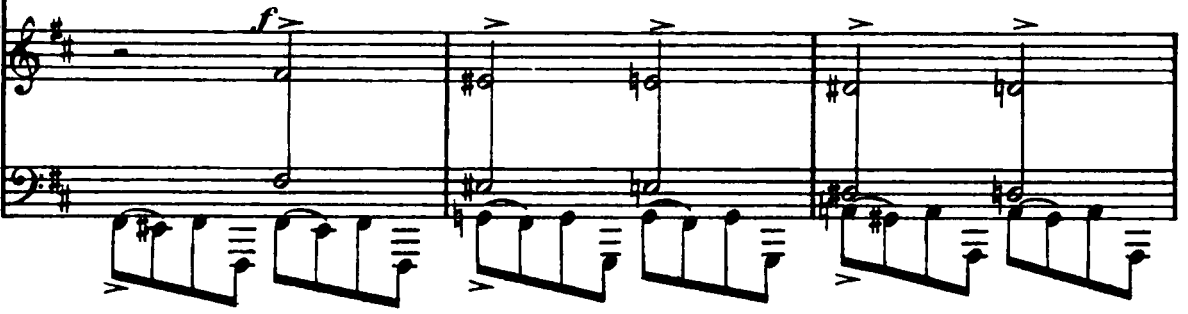
S. - thème — à — qui re - bâ - ti - ra Jé - ri - cho!

C. - thème — à — qui re - bâ - ti - ra Jé - ri - cho!

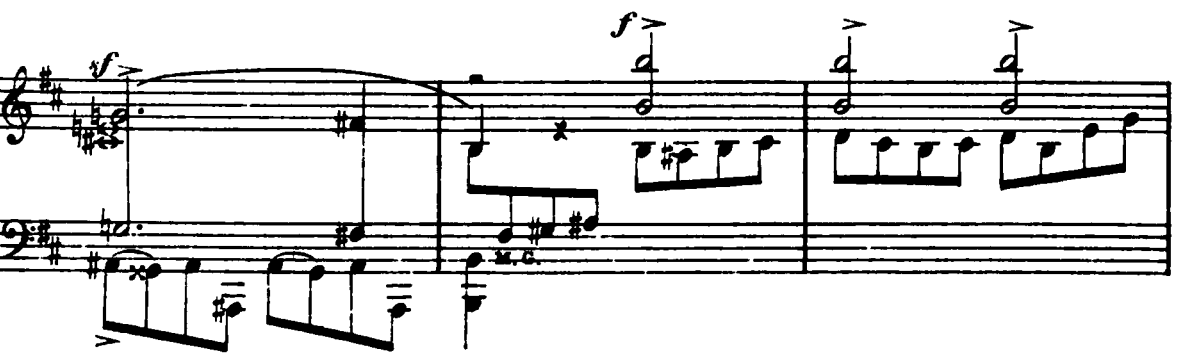
T. - thème — à — qui re - bâ - ti - ra Jé - ri - cho!

B. - thème — à — qui re - bâ - ti - ra Jé - ri - cho!

S. 
C. 
T. 
B. 



S. 
C. 
T. 
B. 



S. *f* Que _____

C. *f* - mier - né - meu - re - lors -

T. - ra - les - fon - de - ments!

B.

S. *f* son - pre - mier - né - meu - re - lors -

C. qu'il en jet - te - ra - les - fon - de - ments! -

T. *f* les - fon - de - ments! - les - fon - de - ments! -

B. *f* Que _____

S. *f* - qu'il en jet - te - ra - les - fon - de - ments!

C. *f* les - fon - de - ments! *f* les - fon - de - ments!

T. *f* qu'il - meu - re! *f* S'il re - bâ - tit

B. *f* son - pre - mier - né - meu - re!

S. *f* S'il re - bâ - tit Jé - ri - cho!

C. *f* S'il re - bâ - tit Jé - ri - cho!

T. *f* Jé - ri - cho! *f* S'il re - bâ - tit

B. *f* S'il re - bâ - tit Jé - ri - cho!

S. Que son pre-mier né meu - - -

C. Que son pre-mier né meu - re! qu'il meu - - -

T. Jé - ri - cho! Qu'il meu - - -

B. S'il re - bâ - tit Jé - ri - cho! Qu'il - - - - - meu - - -

S. - re! qu'il meu - - - - re lors -

C. - re! qu'il meu - - - - re lors -

T. - re! qu'il meu - - - - re lors -

B. - re! qu'il meu - - - - re lors -

S. *f* - qu'il en jet - te - ra - les - fon - de - ments!

C. *f* - qu'il en jet - te - ra - les - fon - de - ments!

T. *f* - qu'il en jet - te - ra - les - fon - de - ments!

B. *f* - qu'il en jet - te - ra - les - fon - de - ments!

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The lyrics are: "- qu'il en jet - te - ra - les - fon - de - ments!". The vocal parts are marked with a forte (*f*) dynamic and include accents. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the right hand and a bass line with occasional sixteenth-note figures in the left hand. The dynamic is marked as *f*.

S. *ff* Qu'il - per - de - le - der - nier de ses en -

C. *ff* Qu'il - per - de - le - der - nier de ses en -

T. *ff* Qu'il - per - de - le - der - nier de ses en -

B. *ff* Qu'il - per - de - le - der - nier de ses en -

Detailed description: This block contains the second system of the musical score. It features four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Qu'il - per - de - le - der - nier de ses en -". The vocal parts are marked with a fortissimo (*ff*) dynamic and include accents. The piano accompaniment continues with the same rhythmic pattern as the first system.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with the same rhythmic pattern as the first system, marked with a fortissimo (*ff*) dynamic.

S. *cy*
 - fants _____ lorsqu'il en met - tra - les _____

C.
 - fants _____ lorsqu'il en met - tra - les _____

T.
 - fants _____ lorsqu'il en met - tra - les _____

B.
 - fants _____ lorsqu'il en met - tra - les _____

S. *sf* Δ
 por - - - - - tes! Qu'il

C. *sf* Δ
 por - - - - - tes! Qu'il

T. *sf* Δ
 por - - - - - tes! Qu'il

B. *sf* Δ
 por - - - - - tes! Qu'il

S. *ff* Δ meu - - - - - re! Qu'il

C. *ff* Δ meu - - - - - re! Qu'il

T. *ff* Δ meu - - - - - re! Qu'il

B. *ff* Δ meu - - - - - re! Qu'il

S. *ff* Δ meu - - - - - re! A - na -

C. *ff* Δ meu - - - - - re! A - na -

T. *ff* Δ meu - - - - - re! A - na -

B. *ff* Δ meu - - - - - re! A - na -

8^{va} basso

S. - thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

C. - thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

T. - thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

B. thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

S. *mf* - - - - - re!

C. *mf* - - - - - re!

T. *mf* - - - - - re!

B. *mf* - - - - - re!

mf *sec.*

CHANAAN (LA TERRE PROMISE).

« Il renvoya ensuite le peuple

« chacun dans ses terres. »

JOSUÉ.

PASTORALE.

Modéré - avec ampleur. 60 = ♩.

PIANO.

en cédant.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A long slur covers the entire system.

1^{er} Mouv!

Second system of the piano score. The right hand has a more complex melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. The marking "M.D." appears in the right hand.

Third system of the piano score. The right hand features a melodic line with a dynamic marking of *più f*. The left hand has a steady accompaniment. The marking *f* is also present.

Fourth system of the piano score. The right hand has a melodic line with a wavy hairpin-like marking. The left hand has a bass line with a dynamic marking of *d.* and a key signature change to one sharp.

Fifth system of the piano score. The right hand has a melodic line with a dynamic marking of *più f*. The left hand has a bass line with a dynamic marking of *f* and the instruction *bien en dehors.* The marking *cresc.* is also present.

Musical score system 1, first system. Treble clef: *più f*, *cresc.*, *M.D.*, *f cresc.*, *- - f*. Bass clef: *f cresc.*, *bien en dehors.*

Musical score system 2, second system. Treble clef: *più f cresc.*, *- - f*. Bass clef: *f cresc.*, *bien en dehors.*

Musical score system 3, third system. Treble clef: *più f cresc.*, *- - f*. Bass clef: *f cresc.*, *bien en dehors.*

Musical score system 4, fourth system. Treble clef: *più f cresc.*, *- - f*. Bass clef: *f cresc.*, *bien en dehors.*

Musical score system 5, fifth system. Treble clef: *p*, *M.G.*. Bass clef: *mf en dehors.*

First system of musical notation. The right hand features a melodic line with eighth notes and a fermata over the final measure. The left hand provides harmonic accompaniment. Dynamics include *p* at the beginning and *dim.* with *p* in the final measure.

Second system of musical notation. The right hand continues the melodic line. The left hand has a steady accompaniment. Dynamics include *più p* and *dim.*

Third system of musical notation. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment is more rhythmic. Dynamics include *dim.* and *p*.

Fourth system of musical notation. The right hand features a melodic line with a crescendo and decrescendo. The left hand has a rhythmic accompaniment. Dynamics include *f*, *p*, and *f*.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment is rhythmic. Dynamics include *p*.

First system of musical notation, featuring a treble and bass clef. The music is marked *p* (piano) in both staves. The treble staff contains a melodic line with a slur over the first two measures, and the bass staff contains a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

Third system of musical notation, marked *mf* (mezzo-forte) in both staves. The treble staff features a melodic line with a slur and a *bd.* (basso continuo) marking. The bass staff features a rhythmic accompaniment with a *mf* marking.

Fourth system of musical notation, marked *f* (forte) in both staves. The treble staff features a melodic line with a slur and a *bd.* marking. The bass staff features a rhythmic accompaniment with a *f* marking.

Fifth system of musical notation, marked *ff* (fortissimo) in both staves. The treble staff features a melodic line with a slur and a *ff* marking. The bass staff features a rhythmic accompaniment with a *ff* marking. The system includes dynamic markings *cresc.* and *M.G.* (Messa di Voce).

ff *cresc.* *M.G.*

ff *cresc.*

bien en dehors.

ff *f cresc.* M.D. M.G.

ff *cresc.*
(bien en dehors.)

This system features a grand staff with treble and bass clefs. The right hand begins with a series of chords, marked *ff*, and then moves to a melodic line with a *f cresc.* dynamic. The left hand plays a rhythmic accompaniment of eighth notes, also marked *ff* and *cresc.*. The instruction "(bien en dehors.)" is written below the left hand. The system concludes with a *M.D.* (Messa di Voce) marking in the right hand.

più ff cresc. - - - *ff*

This system continues the musical piece. The right hand features a series of chords, marked *più ff cresc.*, which then transitions to a melodic line marked *ff*. The left hand continues with its rhythmic accompaniment.

più f *ff* *cresc.*

This system shows the right hand with chords marked *più f* and *ff*, followed by a melodic line marked *cresc.*. The left hand maintains the accompaniment.

M.G. M.G.

This system features a more active right hand with a melodic line, marked *M.G.* (Messa di Gioia). The left hand continues with its accompaniment, also marked *M.G.*.

M.D. M.G. M.G.

This final system on the page shows the right hand with a melodic line marked *M.D.* and *M.G.*. The left hand continues with its accompaniment, marked *M.G.*.

SOPRANI.

Voici la Terre Pro-

CONTRALTI.

Voici la Terre Pro-

TÉNORS.

Voici la Terre Pro-

BASSES.

Voici la Terre Pro-

p *dim.* *più p*

(bien en dehors.)

rall. 1^{re} Mouv!

- mi - se, La ter -

- mi - se. La ter - re pro - mi - se à nos pè - res,

- mi - se,

- mi - se,

rall. 1^{re} Mouv!

p *M.D.* *M.G.*

S. re pro-mi - se à nos pè - - - res.

C. *p* à - - - nos pè - - - res.

T. *p* pro-mi - se à - - - nos pè - - - res.

B. *p* à - - - nos pè - - - res.

mf

p

S. *mf* Le Seigneur nous la don - - - ne a - - - vec

C. *p* Il nous la don - ne a - - - vec

T. *p* Il nous - la donne a -

B. *p* A - - -

dim. *mf*

S. — la paix. La

C. — la paix. Voi-ci la ter -

T. -vec — la paix. Voi - ci la ter - re promise à nos

B. -vec la paix.

dim. *mf*

S. ter - - re pro-mi - - - se à nos pè - - -

C. -re pro-mi - se à nos pè - - - res. Le Sei -

T. pè - - - res, a__ nos pè - res. Et le Sei -

B. *mf* *f*

Voi-ci la ter - - re pro - mi - se,

f *mf*

cresc. - - - - *più f*

S. - res. Voi - ci - la ter - re pro - mi - se. Le Sei - gneur nous la

C. - gneur la donne a - vec - - - la paix. Le Sei - gneur

T. - gneur la don - ne a - vec la paix. Le Sei - gneur - nous la

B. pro - mise à nos pè - - res. Le Sei - gneur

cresc. *più f*

cresc. - - - -

S. donne, Il nous - la donne a - vec la paix.

C. nous la donne a - vec - - - la paix. Gloi - - - re!

T. donne, Il nous - la donne a - vec la paix. Gloi - - - re!

B. nous la donne a - vec la paix.

cresc. *f*

S. *ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

C. *ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

T. *ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

B. *ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

ff *cresc.* (bien en dehors.) *sf* *cresc.* M.G. M.D.

S. *ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

C. *ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

T. *ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

B. *ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

ff *cresc.* (bien en dehors.) *sf* *cresc.* M.G.

S. *ff* Voi - ci la Ter - - re Pro - mi - - - - *f*

C. *ff* Voi - ci la ter - re pro - mise à nos pé - - - - *f*

T. *ff* Voi - ci la Ter - - re Pro - mi - - - - *f*

B. *ff* Voi - ci la Ter - - re Pro - mi - - - - *f*

S. *ff* - se. Le Seigneur nous la donne a - vec la paix. Le Sei - *f*

C. *ff* - res. Le Seigneur nous la donne a - - vec la *f*

T. *ff* - se. Le Seigneur nous la donne a - - vec la *f*

B. *ff* - se. Le Seigneur nous la donne a - - vec la *f*

S. -gneur nous la donne a - vec la paix. — Voici la Ter - re Pro.

C. paix, a - vec la paix. Voici la Ter - re Pro.

T. paix. Il nous la don - ne. Voici la Ter - re Pro.

B. don - ne. Voici la Ter - re Pro.

M.G. *cresc.* *ff* (très en dehors)

S. - mi - se; Le Seigneur — nous la donne — avec la

C. - mi - se; Le Seigneur — nous la donne — avec la

T. - mi - se; Le Seigneur — nous la donne — avec la

B. - mi - se; Le Seigneur — nous la donne — avec la

S.
C.
T.
B.

paix. Il nous la donne avec la

8

ff > f

S.
C.
T.
B.

paix, avec la paix.

8

p dim. pp

p dim. pp

p dim. pp

p dim. pp

p dim. pp

Très modéré. religieux. 60= $\text{\textcircled{♩}}$

8-7

GRAND ORGUE.

p

en cédant. 1^{re} Mouv! plus lent.
(largement et avec une voix claire et sonore)

LA VOIX. (SOPRANO SOLO)

f

Peuple bé - ni de Dieu, — par -

en cédant. 1^{re} Mouv! plus lent.

la V.

-ta-gez-vous cet-te ter - - re. Le Seigneur vous la don - - ne,

M. D.

la V. C'est la Ter - re Pro - mi - - se. Il vous la

la V. don - ne, Il vous la donne a - vec la paix.

la V. **en cédant. 1^{er} Mouv!** *mf* *crese.* - - - - -
 Peuple bé - ni de Dieu. - par - tagez vous cet - te ter -
en cédant. 1^{er} Mouv!

la V. **1^{er} Mouv! moins lent.** - re. - Retour - nez dans vos ten - tes, a -
1^{er} Mouv! moins lent. *f* *sempre sostenuto e f*

1^a V.
 _vec beaucoup de bien — et de gran - des ri - ches - ses, a -

più f

1^a V.
 _vec de l'or, de l'ai - rain et du fer. _____

cresc. *più f*

1^a V.
 Vous a - vez o - bé - i, _____ et dans un si long

1^a V.
 temps vous n'a.vez point a.bandonné vos frè - - - res.

K. G.

Plus large.

In V.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Gloire _____ à Dieu! _____ Gloire _____ à _____

Gloire _____ à Dieu! _____ Gloire _____ à _____

Gloire _____ à Dieu! _____ Gloire _____ à _____

Gloire _____ à Dieu! _____ Gloire _____ à _____

Plus large.

ff ORCH.

S.

C.

T.

B.

Dieu! _____ Gloire _____ à Dieu! _____

Dieu! _____ Gloire _____ à Dieu! _____

Dieu! _____ Gloire _____ à Dieu! _____

Dieu! _____ Gloire _____ à Dieu! _____

Modéré_sans lenteur. 84=♩

très marqué détaché et pesant.

SOPRANI. (avec joie) *f*

Ai-mons le Sei - gneur, at - ta - chons-nous à -

CONTRALTI.

TÉNORS.

BASSES.

S. lui. Ser - - - vons - le de tout - - - no - tre

(avec joie) *f*

C. Ai - mons le Sei - gneur, at - ta - chons-nous à -

T.

B.

M. G.

S.
cœur. — C'est No — tre Dieu, — c'est

C.
Lui. — Ser — vous - le de tou — te notre

T.
(avec joie) *f* Ai — mons le Sei — gneur, — at — ta — chons-nous à —

B.

S.
Lui. C'est le Sei_gneur No — tre Dieu. —

C.
à — me. C'est le Sei_gneur No — tre

T.
Lui. — Ser — vous - le de tout — no — tre

B.
(avec joie) *f* Ai — mons le — Sei — gneur, — at — ta — chons-nous à —

S. Ser - - - vous le Sei - gneur a - vec a - mour et

C. Dieu, at - ta - chons-nous à lui.

T. Dieu. Ser - - - vous le Sei -

B. Lui. Ser - - - vous - le de tout no - - tre

S. de tou - - - te notre à - - -

C. Ser - - - vous No - tre Sei - gneur Dieu.

T. - gneur a - vec a - mour et de tou - te notre à - - -

B. cœur. Ser - - - vous No - tre

S. *f* *^*
_ me. Ser - vous-le de tout no - tre

C. *f*
Ai-mons le Sei - gneur, at - ta - chons-nous à

T. *f*
_ me.

B. *f*
Seigneur Dieu. Ser - vous-le de tout no - tre cœur.

S. cœur, a - vec a - mour. At - ta - chons nous à Lui.

C. Lui, a - vec a - mour, Gloire au Sei -

T. *f*
Ai-mons le Sei - gneur, at - ta - chons-nous à

B. *f* *^*
Ser - vous-le de tout no - tre

M.G.

Soprano: Gloire au Sei_gneur _____ qui

Alto: -gneur! Gloire au Sei_gneur _____ qui nous _____ con_duit _____ dans

Tenor: Lui pour _____ tou_jours. Gloire au Sei -

Bass: cœur. _____ Gloire au Sei_gneur! Gloire _____ au _____

Piano accompaniment: Includes dynamic markings *pp* and *mf*.

Soprano: nous con_duit i - ci, _____ dans ce pa - ys _____ pro -

Alto: ce _____ pa - ys. Gloire au Sei_gneur, No - - - tre Dieu.

Tenor: -gneur _____ qui nous con_duit i - ci _____ dans ce pa -

Bass: Sei - gneur, No - tre Dieu! _____

Piano accompaniment: Includes dynamic markings *pp* and *mf*.



S. mis, dans ce pays promis à nos
 C. Gloire au Seigneur qui nous conduit dans
 T. -ys promis.
 B. Il nous conduit dans ce pays promis.



S. pères. Servons le Sei-
 C. ce pays. Servons le Seigneur.
 T. Servons le Seigneur. Gloire à Lui.
 B. Servons le Seigneur.

S. - gneur _____ Dieu! _____

C. _____ Il nous a con_duit dans ce pa -

T. _____ Il nous a con - duit _____ dans ce _____ pa -

B. Il nous a con_duit. Le Seigneur nous a con -

M. D.

S. Ai_mons le Sei - gneur, at - ta_chons-nous à _____

C. - ys, dans ce pa - ys pro - mis.

T. - ys. Ser - - vons - le de tout no - tre _____

B. - duit _____ dans ce pa - ys.

M. G.

S. *f* Lui. Gloire au Sei - gneur, — au Seigneur Dieu!

C. *f* Gloire au Sei - gneur, — au Seigneur Dieu!

T. *f* cœur. Gloire au Sei - gneur, — au Seigneur Dieu!

B. *f* Gloire au Sei - gneur, — au Seigneur Dieu!

The first system of the musical score features four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same text. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Lui. Gloire au Seigneur, — au Seigneur Dieu!" for Soprano; "Gloire au Seigneur, — au Seigneur Dieu!" for Contralto; "cœur. Gloire au Seigneur, — au Seigneur Dieu!" for Tenor; and "Gloire au Seigneur, — au Seigneur Dieu!" for Bass. The piano part includes dynamic markings like *f* and *mf*.

S. *f* Gloire au Sei - gneur — qui nous mè - ne —

C. *f* Gloire au Sei - gneur — qui nous mè - ne —

T. *f* Gloire au Sei - gneur — qui nous mè - ne —

B. *f* Gloire au Sei - gneur — qui nous mè - ne —

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts sing: "Gloire au Seigneur — qui nous mè - ne —". The piano accompaniment continues with chords and a bass line. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "Gloire au Seigneur — qui nous mè - ne —" for all voices. The piano part includes dynamic markings like *f* and *mf*.

S. -gneur, at - ta - chons - nous à - le ser - vir. Ser - vons - le.

C. le ser - vir. Ai - mons le Sei -

T. - gneur, at - ta - chons - nous à Lui. Ser - vons -

B. Ai - mons le Sei - gneur, at - ta - chons - nous à -

S. Il est le Seigneur, le Sei - gneur Dieu.

C. - gneur. Ser - vons - le, Ser - vons - le a - vec no - tre

T. - le a - vec a - mour et de tout no - tre cœur.

B. le servir, Ser - vons - le, Ser - vons - le a - vec no - tre

en aimant un peu .

S. At - ta - chons-nous à Lui, *sf*

C. cœur. Ai - mons le Sei -

T. At - ta - chons-nous à Lui, *sf*

B. cœur. Ai - mons le Sei -

en aimant un peu .

sf

S. at - ta - chons-nous à Lui. *sf*

C. - gneur, ai - mons le Sei -

T. at - ta - chons-nous à Lui. *sf*

B. - gneur, ai - mons le Sei -

sf

S. *cre -*
 Ai - mons le Sei - gneur Dieu!

C. - gneur. Ser - vons - le tou -

T. Ai - mons le Sei - gneur Dieu!

B. - gneur. Ser - vons - le tou -

8 - - - - - *cre -*

S. - - - - - *scen - do*
 Ai - mons le Sei - gneur Dieu!

C. - jours. Ser - vons - le tou -

T. Ai - mons le Sei - gneur Dieu!

B. - jours. Ser - vons - le tou -

8 - - - - - *scen - do*

avec un peu plus de chaleur encore.

S. *ff* Gloire à Dieu! Gloire à Dieu!

C. *ff* - jours. Gloire à Dieu! Gloire à Dieu!

T. *ff* Gloire à Dieu! Gloire à Dieu!

B. *ff* - jours. Gloire à Dieu! Gloire à Dieu!

avec un peu plus de chaleur encore.

8 *ff*

S. Car sa main nous conduit.

C. Car sa main nous conduit.

T. Car sa main nous conduit.

B. Car sa main nous conduit.

ff

S. Gloire à Dieu, au Seigneur,

C. Gloire à Dieu, au Seigneur,

T. Gloire à Dieu, au Seigneur,

B. Gloire à Dieu, au Seigneur,

ff

ff

S. No - - - tre Dieu! At - ta - chons-nous à -

C. No - - - tre Dieu! At - ta - chons-nous à -

T. No - - - tre Dieu! At - ta - chons-nous à -

B. No - - - tre Dieu! At - ta - chons-nous à -

fff

fff

fff

ff

ff

ff

S. *mf* Δ Lui. Gloire _____ à Dieu! At - ta - chons-nous à _____

C. *mf* Δ Lui. Gloire _____ à Dieu! At - ta - chons-nous à _____

T. *mf* Δ Lui. Gloire _____ à Dieu! At - ta - chons-nous à _____

B. *mf* Δ Lui. Gloire _____ à Dieu! At - ta - chons-nous à _____

нап

en élargissant. - - - - -

S. *mf* > Lui, No - tre Sei - gneur Dieu! _____

C. *mf* > Lui, No - tre Sei - gneur Dieu! _____

T. *mf* > Lui, No - tre Sei - gneur Dieu! _____

B. *mf* > Lui, No - tre Sei - gneur Dieu! _____

en élargissant. - - - - -